

The Basic Principles of

Book Design and Production

by Kate McCallum, South Africa

Date >>>> 13-14 May 2010

Time >>>> 9.30am – 5.30pm

**Venue >>> Agatha Room, L3
Toa Payoh Public Library**

Both editors and designers organise the material of a text in such a way that the significance and message are clear to the reader. Good book design not only enables the reader; it can create a beautiful object in its own right.

This two-day course is for editors, new designers, picture researchers, marketing staff who deal with freelancers, or anyone needing an overview. The course assumes that you are familiar with the terminology of editorial processes and publishing generally.

Course Content

What is the goal of good book design?

- Making the author's intentions clear
- What the reader wants
- Selling and marketing through design
- Branding
- Profitability
- Saleability into foreign markets – rights deals

A book as a physical object

- How we look at it, read it, and use it
- How we market and sell it
- How we store and distribute it

Analysis of good and bad design

Elements of design

- Style and consistency
- Repetition
- Variation
- Integration of text and words
- Use of white space
- Design signals / codes: type, icons, page elements, heading weights, left to right conventions, top-down conventions

The page

- Margins
- Columns
- Gutters
- The grid
- Running heads and pagination
- Working with the page
- Unusual devices

Type

- Typesize
- Leading
- Typefaces
- Type as a tone of voice
- Justifying vs non-justifying
- Indents
- Captions
- Headings & heading weights

Illustrations: artwork, photographs, and pictures

- What is a "good" picture?
- Picture research
- Writing good captions
- Sizing the picture: indicating significance, focus, cropping
- Artwork treatment: vignetting, silhouetting, bleeds, frames, combining text and artwork
- Line drawings / tints / halftones

Non-pictorial illustrations: graphs, charts, tables

- What is an effective chart/graph?
- Types of graphs and charts: pie charts, bar charts, graphs
- Representing information graphically

Colour

- How and where to use colour
- Functions of colour: background, emphasis, decoration, in charts, maps, plans, tables, line art, panels, rules
- Use of two-colour texts
- Process colours

Paper

- Paper for text and for covers
- Physical properties
- Optical properties
- Properties of different types of paper
- Coated and uncoated papers
- Matching the paper to the book and the design

Elements of cover design

Elements of book construction

- Prelims and end matter
- Sections and signatures
- Binding: wirestitched, threadsewn, perfect binding
- Format: paperback, hardback, lamination, dust jackets, looseleaf, cased
- End papers
- Book marks (ribbons)
- Headbands
- Thumb index
- Coloured foredge
- Tip-ins
- Trimmed or untrimmed pages

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Kate McCallum

Kate McCallum has worked in the South African publishing industry for 30 years. While her early background was on the editorial side, her later career was in general management, where she was Managing Director of Oxford University Press Southern Africa for 12 years.

Within the publishing industry, she has held most of the key positions in the industry associations, ranging from Secretary of the former IPASA, Secretary of PASA, Chair of the Educational Publishers' Executive, to being the first woman Chair of the Publishers' Association.

She also initiated the Print Industries' Cluster Council, and was elected the first Chair. In these roles her interests in the industry have been wide-ranging, and she has written and delivered many papers on aspects of the industry.

Also a published author, she has delivered papers at various conferences, done extensive media promotion of books and reading, trained, lectured, and acted as external examiner at UCT and at Wits.

For the last four years she has run her own business as an international publishing consultant, consulting to publishing companies, NGOs, aid agencies, ministries of education, and individuals.

Course Content *continue....*

The financial parameters

- Budgeting and budget management
- Costing a book: price, discount, production costs, royalty, gross profit

Good book production

- Book decisions
 - Economical formats
 - Economical extents
 - Price
 - Profitability: trimming a budget to make a book more profitable
- Process decisions
 - Design and production brief
 - Pre-production meeting
 - Cast-offs
 - Miniatures
 - Computer to plate

Editorial mark-up for design

Developing a good design, artwork, and production brief

Designing marketing material

- Brochures
- Catalogues
- Leaflets
- Direct mail
- Web site

Print-buying

- Price / quality / service
- Obtaining estimates
- Costing
- Procurement processes: checks and balances
- Sourcing and spreading suppliers
- Payment methods, credit terms, VAT, duty
- Ownership and storage of film
- Reprints

Quality control: origination, printing, and binding faults

Practical matters: digital archiving

Further reading

Organised by



NBDCS
The Book Council

In Partnership with



SINGAPORE
BOOK
PUBLISHERS
ASSOCIATION

Supported by



Media Development Authority
Singapore

Comments by previous course participants

"I would recommend this course to editors, artists, production managers because if we all understand ... each of the above persons ... their responsibilities, this makes it easy to work effectively." *Anna*

"Very informative. Good exercises. Everything was explained with practical examples, which made it easy to understand." *Lindy*

"Thank you, Kate – both days were hugely informative. Not only does [the course] provide skills to assess design, but also included some editorial pointers." *Sarah*

"Enjoyed discussion about good / bad design, with everyone's examples – very interesting. [The course] introduces some important principles and puts into words some of the more 'touchy-feely' aspects of book design." *Nicola*

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Course Administration

Registration Fees

- S\$330 per person (for SBPA member)
- S\$370 per person for group registration of 2 & above (non-SBPA member)
- S\$420 per person (non-SBPA member)

Fee is nett and is in Singapore dollars. Includes workshop materials and tea breaks.

Ways to register

1. Register online by visiting www.bookcouncil.sg, or
2. Complete the form below and fax it to **(65) 6742 9466**.

Cancellation & Substitution

An invoice will be issued upon receipt of your registration form. Fees paid are non-refundable but transferable. Requests for cancellation must be made on/before 28 April 2010, after which a cancellation charge of 50% of the full course fee is applicable.

Payment

Payment is required before the workshop commences or within 30 days of receipt of invoice, whichever is earlier. Payment to be made in Singapore Dollars, by cash, cheque or bank draft, payable to "NBDCS" and mail the payment together with your form to us. Alternatively you may deliver your payment, with your name and contact details attached, immediately after you have faxed/mailed/submitted your online registration.

Upon submission of your registration, you are deemed to have read and understood the registration procedures and accepted the terms contained therein.

Mailing Address

National Book Development Council of Singapore,
50 Geylang East Avenue 1, Singapore 389777

Enquiries

Email : clap@bookcouncil.sg Tel : (65) 6848 8290

Registration

<input type="checkbox"/>	Mr/Mrs/Ms/Dr	_____
<input type="checkbox"/>	Organisation:	_____
<input type="checkbox"/>	Designation:	_____
<input type="checkbox"/>	Address:	_____
<input type="checkbox"/>	Tel:	_____ Mobile: _____ Fax: _____
<input type="checkbox"/>	Email Address:	_____

I am paying by cash/cheque. Bank: _____ Cheque no.: _____

I am sponsored by my company / organisation

I will need a/an: Physical Invoice e-Invoice (via AGD)

Please provide billing details if different from above

Contact Person: _____

Address: _____

Tel: _____ Email Address: _____